

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

21 April 1999

AM CONVENE, 441 F Street, NW, Washington, D.C. 20001

I. ADMINISTRATION

A. Approval of minutes:

23 March 1999

B. Dates of next meetings:

20 May 1999

17 June 1999

C. Reappointment of Mary Oehrlein to the Old Georgetown Board.

II. SUBMISSIONS AND REVIEWS

A. Smithsonian Institution

CFA 21/APR/99-1, National Museum of the American Indian. The Mall, Independence Avenue and 3rd Street. Revised design development for new building. (Previous: CFA 17/OCT/96-1.)

B. General Services Administration

1. CFA 21/APR/99-2, Old Naval Observatory, 23rd Street and Constitution Avenue, NW. Replacement of roofing slate with synthetic replica material.

II. SUBMISSIONS AND REVIEWS continued, 21 April 1999

2. CFA 21/APR/99-3, Ronald Reagan Building, Pennsylvania Avenue and 14th Street, NW. Pole and wall-mounted security cameras.
3. CFA 21/APR/99-4, Forrestal Building, Independence Avenue and 10th Street, SW. Communications antenna panels and equipment "cabinet".

C. Department of the Navy/Chesapeake Division

1. CFA 21/APR/99-5, U.S. Naval Observatory, Massachusetts Avenue and 34th Street, NW. Entrance sign. (Previous: CFA 25/JUL/96-10.)
2. CFA 21/APR/99-6, Anacostia Naval Station. Storm pumping station-Basin 18. Upgrade of existing facility.

D. Department of the Treasury/United States Mint

CFA 21/APR/99-7, One dollar silver coin commemorating the 125th anniversary of the establishment of Yellowstone National Park. Designs.

E. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

Appendix I.

2. Shipstead-Luce Act

Appendix II.

OLD GEORGETOWN SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 99-35 HPA. 99-77	3019 M Street, NW Richard Levy Commercial	Rear addition and alterations to storefront - conceptual

ACTION: No objection to concept design for proposed rear addition and alterations to storefront as shown in supplemental drawings received and dated 6 April 1999 which indicate as much retention of existing rear wing window openings as possible. File new submission of working drawings, including details, with permit application for review by the Commission when ready.

O.G. 99-36 HPA. 99-78	3021 M Street, NW Richard Levy Commercial	Rear addition and alterations to storefront - conceptual
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ACTION: No objection to concept design for proposed rear addition and alterations to storefront, including replacement windows, as shown in supplemental drawings received and dated 6 April 1999 which indicate as much retention of existing rear wing window openings as possible. File new submission of working drawings, including details, with permit application for review by the Commission when ready.

O.G. 99-76 HPA. 99-122	3132 M Street, NW German TV Network ARD ARC German TV	Alterations and sign - conceptual
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ACTION: No objection to concept design for proposed alterations and sign to the front of the German TV building. File new submission of working drawings, including details, with permit application for review by the Commission when ready.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 99-98 HPA. 99-169	1679 35th Street, NW Jim Sanborn Artist studio	Raze garages for new building - conceptual

ACTION: Returned without Action. Case superseded by case O.G. 99-132.

O.G. 99-112 HPA. 99-192	1627 35th Street, NW John and Heidi Scanlon Residence	Remove porch, new addition - conceptual
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ACTION: No objection to concept design for proposed addition to replace rear two story porch as shown in supplemental drawings received and dated 6 April 1999. File new submission of working drawings, including details, with permit application for review by the Commission when ready.

O.G. 99-117 HPA. 99-199	1600 30th Street, NW David Mastran Residence	Alterations - revised design - permit
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ACTION: No objection to issuance of permit for proposed revisions to approved design for alterations to include wider stoops and steps, and the installation of operable shutters to both doors facing garden.

O.G. 99-118 HPA. 99-211	2722 N Street, NW Terence Collins Residence	Extend parapet - permit
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ACTION: No objection to issuance of permit for proposed extension of parapet to replace existing wood fence screening mechanical equipment.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 99-121	3077 M Street, NW	Alterations, new
HPA. 99-235	East Banc, Inc Smith & Hawken	skylight and signs - permit

ACTION: No objection to issuance of permit for proposed alterations, new skylight and new signs as shown in supplemental drawings received and dated 2 April 1999, provided balconies on first floor windows facing 31st Street are replaced with railings and flower boxes as recommended in previous concept review. See previous Action (O.G. 99-37).

O.G. 99-123	3124 Q Street, NW	Driveway and north
HPA. 99-238	Herbert & Patrice Miller Bowie-Sevier Residence	gardens - design development - conceptual

ACTION: No objection to development of concept design for new driveway and north gardens for the Bowie-Sevier House, provided west wall over garage is reduced in height. File new submission of working drawings, including details and landscape plan, with permit application for review by the Commission when ready.

O.G. 99-124	1229 Wisconsin Avenue, NW	Alterations to storefront
HPA. 99-239	Princern Grundbesitz The French Connection	- revised design - permit

ACTION: No objection to issuance of permit for proposed alterations to storefront for the French Connection as shown in supplemental drawings received and dated 1 April 1999.

O.G. 99-130	3600 M Street, N.W.	Alterations to roof
HPA. 99-246	Douglas Development Car Barn	pavilion - revision to permit - permit

ACTION: No objection to issuance of permit for revisions to approved design for roof pavilion on the historic Car Barn, including extension of terrace over open court, and new handicapped access ramp and stairs as result of new height for the structure. Note: the ANC has raised questions relevant to zoning issues that are out of the purview of this Commission.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 99-131 HPA. 99-251	3133 Dumbarton Avenue, NW Howard Morland Dumbarton United Methodist Church	Alterations to front and rear addition of elevator - conceptual

ACTION: No objection to general concept of proposed phased alterations to landscaped area in front of the Dumbarton United Methodist Church to provide for handicapped access, and for proposed rear addition of elevator. File new submission of working drawings, including details of handicapped ramp and landscape plan, with permit application for review by the Commission when ready.

O.G. 99-132 HPA. 99-254	1679 35th Street, NW Herbert James Sanborn Artist studio	Raze garages for new building - permit
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ACTION: No objection to issuance of permit for proposed razing of garages off alley and for construction of replacement structure for artist's studio provided landscape screening is used to limit impact on neighbor's yard.

O.G. 99-133 HPA. 99-257	3124 Q Street, NW Herbert and Patrice Miller Bowie-Sevier House Residence	Bracing and underpinning of existing facades - permit
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ACTION: No objection to issuance of permit for proposed temporary protective bracing and underpinning of existing facades of east and west hyphens during selective demolition (under separate permit). Proposed work is consistent with previously approved selective demolition of west pavilion and other 1956 additions to the Bowie-Sevier House. See previous Action (O.G. 98-164).

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 99-143	3019 M Street, NW The Levy Group Commercial	Excavation of rear yard, sheeting and shoring - permit

ACTION: No objection to issuance of permit for proposed excavation of rear yard, sheeting and shoring for work in coordination with approved permit for demolition of shed and deck (see Action O.G. 99-113), and with approved concept design for rear addition and alterations (see Action O.G. 99-35).

O.G. 99-144	3021 M Street, NW The Levy Group Commercial	Excavation of rear yard, sheeting and shoring - permit
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ACTION: No objection to issuance of permit for proposed excavation of rear yard, sheeting and shoring for work in coordination with approved permit for demolition of shed and deck (see Action O.G. 99-114), and with approved concept design for rear addition and alterations (see Action O.G. 99-36).

SHIPSTEAD-LUCE SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L.99-55 HPA. 99-236	655 15th Street, NW Old Ebbitt Grill Clyde's Restaurant Group, Inc.	Replacement windows and new door - Permit

ACTION: No objection to the issuance of permit for replacement windows and new doorway as shown in drawings received and dated 13 March 1999 and in supplemental information received and dated 16 April 1999. Working drawings conform to approved concept. See previous Action (S.L. 99-24).

S.L.99- 58 HPA. 99-252	2519 Connecticut Avenue, NW Brodsky Real Estate, LLC American Assoc. of Homes & Services	New mixed use building - Permit
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ACTION: No objection to the issuance of permit pending Zoning approval for new mixed use building as proposed in supplemental drawings received and dated 16 April 1999. Working drawings conform to approved concept. Erect a material sample panel on site for review by the Commission prior to ordering materials. See previous Action (S.L. 99-25).

S.L.99 - 59 HPA. 99-253	500 17th Street, NW Corcoran Gallery of Art	Signs and replacement sculpture - Permit
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ACTION: No objection to the issuance of permit for two signs and replacement sculpture as shown in drawings received and dated 17 March 1999. Working drawings conform to approved concept. See previous Action (S.L. 99-43).

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L.99-60 HPA.99-256	2424 Massachusetts Avenue, NW Embassy of the Republic of Cote D'Ivoire	Addition of new building - Permit
ACTION: No objection to issuance of permit for proposed addition of a new in-fill building and alterations to 2412 and 2424 Massachusetts Avenue for the Embassy of the Republic of Cote D'Ivoire. Working drawings conform to approved concept. Erect a material sample panel on site for review by the Commission prior to ordering materials. See previous Action (S.L. 98-70).		
S.L.99-61 HPA.99-260	1835 Ingleside Terrace, NW Allen Jacobsen Residence	New rear double deck, french doors and windows and front door - Permit
ACTION: No objection to issuance of permit for proposed addition of a double deck, windows, french doors and replacement siding to the rear of residence as proposed in drawings received and dated 5 April 1999 and replacement wood door with glazing divided into twelve lights and solid lower panel to match historic configuration as shown in supplemental information received and dated 14 April 1999.		
S.L.99-62	3539 Williamsburg Lane, NW D. Greene Residence	Alterations and additions - Permit
ACTION: No objection to issuance of permit for proposed alterations and additions to residence as proposed in drawings received and dated 5 April 1999. Working drawings conform to approved concept. See previous Action (S.L. 99-47).		

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 99-63	2500 Calvert Street, NW Omni-Shoreham Hotels	Building alterations and replacement storefront windows - Permit

ACTION: No objection to the issuance of permit for proposed alterations to building and replacement storefront windows as proposed in drawings received and dated 5 April 1999. Working drawings conform to approved concept submissions. See previous Actions (S.L. 98-57 and 99-54).

S.L.99-64 HPA.99-269	425 First Street, SE C. Gosselink	Rear Addition - Permit
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ACTION: Out-of-Jurisdiction. (Returned to Permit Processing Division, 6 April 1999).

S.L. 99-65	3636 16th Street, NW The Woodner Apartments Johnathan Woodner Corporation	Replacement windows - Concept
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ACTION: No objection to concept design for replacement windows as shown in drawings received and dated 5 April 1999. File new submission of working drawings with permit application for review by the Commission when ready.

S.L. 99- 67	2801 Chesterfield Place, NW P. Halle & C. B. Lamm Residence	Revised swimming pool, and deck - Concept
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ACTION: No objection to the revised concept design for proposed swimming pool, with surrounding wood deck and flagstone terrace as shown in drawings received and dated 9 April 1999. File new submission of working drawings with permit application for review by the Commission when ready. See previous Action. (S.L. 98-83)

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MEETING OF THE COMMISSION OF FINE ARTS

21 April 1999

The meeting was convened at 10:25 a.m. in the Commission of Fine Arts offices in the National Building Museum, 441 F Street, N.W., Washington, D.C. 20001.

Members present: Hon. J. Carter Brown, Chairman
 Hon. Harry G. Robinson III, Vice-Chairman
 Hon. Carolyn Brody
 Hon. Barbaralee Diamonstein-Spielvogel
 Hon. Ann Todd Free
 Hon. Emily Malino
 Hon. Eden Rafshoon

Staff present: Mr. Charles H. Atherton, Secretary
 Mr. Jeffrey R. Carson, Assistant Secretary
 Ms. Sue Kohler
 Mr. Frederick J. Lindstrom
 Mr. José Martínez-Canino

National Capital
Planning Commission

staff present: Ms. Nancy Witherell

I. ADMINISTRATION

A. Approval of minutes of the 23 March meeting. The minutes were approved without objection.

B. Dates of next meetings, approved as:

20 May 1999
17 June 1999

C. Reappointment of Mary Oehrlein to the Old Georgetown Board.

The Secretary reported that Ms. Oehrlein had agreed to serve another term, and he noted that the community and her fellow board members would be pleased to have her continue. The Commission concurred, and her reappointment was confirmed unanimously.

II. SUBMISSIONS AND REVIEWS

A. Smithsonian Institution

CFA 21/APR/99-1, National Museum of the American Indian. The Mall, Independence Avenue and 3rd Street. Revised design development for new building. (Previous: CFA 17/OCT/96-1.) The Assistant Secretary said this project had last been seen in October 1996, and he passed out visual material and the letter written after the meeting confirming the Commission's approval of the preliminary design, for the benefit of the two members, Mrs. Free and Ms. Malino, who had not been on the Commission at the time. He recalled that the design was the work of Canadian architect Douglas Cardinal, of Blackfoot Indian descent. Since the Commission's last review, Mr. Carson said, the Smithsonian had turned the work over to a new team of architects, the Polshek Partnership, Architects, and Tobey + Davis, whose design was based on Mr. Cardinal's. Mr. Carson then asked Richard West, director of the museum, to begin the presentation.

Mr. West recalled that it was exactly twelve years ago that he had his first meeting with Senator Daniel Inouye and the old Board of the Heye Foundation about the transfer to the Smithsonian of its superb collection of Native American art. He gave the Commission a brief summary of the process, stressing the two years of meetings with Native American people and the resulting document, "The Way of the People", with its emphasis on the link between the built and unbuilt environment, the inside and the outside, the earth and the sky, and the importance of an organic approach to architecture and landscape. He said the chief players in the organizational phase had been the Congress, which had authorized and funded the museum; the American citizens, Native and non-Native, who had contributed to the additional private funding; and the review agencies, such as this Commission and the Planning Commission. Perhaps the most significant players, he said, were the millions of Native Americans, past and present, whose lives and cultures would be affirmed by the new museum. Mr. West then introduced members of the new design team: Bill Thomas from the Smithsonian, James Polshek from the Polshek Partnership, and Native American architect Johnpaul Jones. He asked Mr. Thomas to continue the presentation.

Mr. Thomas said he thought the revised design had incorporated all the comments made previously by the Commission, had been carried out in the spirit established by the "Way of the People", and fulfilled the mandates received from Congress, the Smithsonian, and their

Native American constituents. He then turned the presentation over to architect James Polshek.

Mr. Polshek said he had been selected over seven years ago as the architect for the Cultural Resource Center in Suitland, now almost complete, and he commented that the "Way of the People" had been the benchmark for the design of that building as well as for the continued design of the Mall building. He talked about the meetings he had had with Native Americans while designing the Suitland building, and he said the collaborative spirit inherent in the Native American approach to design had been carried over into his development of the original design of the museum building, a design for which he had both respect and affection. He noted the great importance of the site, both because it was the last site remaining on the Mall and because what was built on it would become a counterpoint to I.M. Pei's East Building of the National Gallery of Art.

Architect Johnpaul Jones was the next speaker. He commented that he had been involved with the design from the beginning, and he showed drawings, including site and landscape plans, and elevations. He said most people would arrive from the other Mall museums to the northwest, and a plaza had been placed at that corner, along with the traditional Indian "grandfather" rocks and a water feature that would continue all along the north side. He noted that Donna House, one of the Native American designers working on the project, had said that water was a very important feature to place at the beginning. There would also be a shaded walkway and benches along that side and an amphitheatre for dancing and singing performances, with a downplayed entrance at that point. There would be a wetlands area and a plaza at the east end. The plaza paving would show a pattern of rings, with an opening date for the museum set in the stone. The main entrance to the museum would be at this end, emphasized by a large stone overhang, now supported by a large pier; Mr. Jones said that design change had been made because of the structural problems of trying to support the heavy stone cantilever that was part of the original design. There had been some changes to the window openings also.

Turning to the south facade, Mr. Jones noted the large curved form that expressed the round gathering space inside (the Potomac). The long, narrow window shown on the previous design, which the Chairman had thought was too reminiscent of medieval military structures, had been shortened, and a series of horizontal windows, one to each floor, had been added to open up the facade. There would be an entrance on this side for tours, school groups, and for after-hours theatre performances. Mr. Jones pointed out the landscaping scheme here, based on native grasses and corn. On the west there had been a concern that the facade was too plain, and so the vertical bank of windows had been made larger, and a more curving, organic quality added to the wall.

Mr. Jones also talked about the material, which would be primarily Kasota stone from Minnesota. He noted first that there would be more of a base to the building than before; he

said they would be able to get large stone blocks, almost 12-feet tall, for this purpose, and from that point up, they would use the three types of split-face stone, alternating between smoother and rougher. He then commented on a change in the roof silhouette, saying that the elevators had been moved from the north to the south side, allowing for some changes on the interior and shifting the vertical machinery rooms away from the Mall side. He said the dome had not changed.

The Chairman questioned Mr. Jones about the primary entrance into the site, at the northwest corner, asking if it could accommodate taxi and car drop-offs; Ms. Diamonstein had the same concern. Mr. Jones said they had made provision for this in the design, and he did not anticipate any problems. Ms. Diamonstein returned to the Chairman's comments on the long, slit window on the south, and Mr. Jones showed how it had been modified; he said it would still admit sun into the Potomac at noon on the winter solstice. Ms. Diamonstein then asked about the height of the penthouse in relation to the dome; there was a discussion of this and suggestions as to how the penthouse height might be reduced.

There were no further questions from the members, and the Assistant Secretary said there were several people who wanted to address the Commission on behalf of Douglas Cardinal, the architect of the original design. He introduced Davis Buckley, who had been asked to speak for Ann Rockefeller Roberts, who had intended to be present but was called away by the death of her mother.

Mr. Buckley said Mrs. Roberts' commitment to the museum project went back twenty years. He said she had been a member of the Heye Foundation Board, testified before the Senate on behalf of the museum, worked with Senator Inouye, and had been a member of the current Board. She and her uncle, David Rockefeller, had helped raise the initial \$40 million for the museum and had been instrumental in moving the Heye Collection to Washington. Mr. Buckley said she wished to advise the Smithsonian and the Commission that she was steadfast in her resolve not to lose the vision or compromise the integrity of Douglas Cardinal's design for the museum; he said Mrs. Roberts thought Cardinal was best suited to interpret the wishes of the Native American people. She felt that as the museum would stand on the Mall for a very long time, its design and execution had to be held to the highest standards, and Mr. Cardinal was the person to ensure that this would happen.

The next speaker was Douglas Cardinal. He talked first about his very personal style, based on the use of dramatic forms and curves derived from nature, and showed photographs; he commented on how difficult it would be for another architect to emulate it. He said he would like to show how the design evolved, how he had taken the voices of many Native Americans, as the elders had asked him to do, and welded them into one, expressed architecturally in the design for the Mall museum.

Mr. Cardinal then talked about the importance of the site, the last building site on the Mall, and the function of his building as a counterpoint to I.M. Pei's National Gallery, a building he greatly admired. He saw his building as a complement to Pei's, noting that Pei's was based on the dynamic use of the sharp, geometric form of the triangle, emphasizing the axis down the Mall toward the Washington Monument and also addressing the Capitol; his was an organic composition based on the circle and the curved forms growing out of it.

Mr. Cardinal said he had made some changes in his design since the Commission had last seen it, in response to the members' comments and because of various things that had come out as the design was developed. He talked about the continual honing and simplification of the forms, his use of the cantilever to increase tension and dynamism, changes in the rooftop structures and in the long, slit window on the south elevation, and the organization and lighting of the interior space. Exhibit A

When Mr. Cardinal had finished, the Chairman asked the members if they had any questions; hearing none, he suggested that the Commission break for lunch and then discuss the presentations.

(The Commission adjourned for lunch at 11:45 a.m. and reconvened at 12:30 p.m. As the stenotypist had not yet returned, the Appendices and the replacement of roofing slate at the Old Naval Observatory were discussed out of agenda order.)

E. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

Appendix I. The Appendix was approved without objection.

2. Shipstead-Luce Act

Appendix II. The Appendix was approved without objection.

B. General Services Administration

1 CFA 21/APR/99-2, Old Naval Observatory, 23rd Street and Constitution Avenue, N.W. Replacement of roofing slate with synthetic replica material. Staff member Frederick Lindstrom reported that he had met with Greg Porter from Quinn Evans Architects on this project and visited the site. He said the problem was that the roof was failing on two of the old buildings within the Historic District, and GSA wanted to replace the existing slate tiles with a synthetic tile that would be much lower in cost; he noted that the tile would not be used on the old observatory building, which would keep its metal roof. He showed a sample, saying that although it appeared a little too blue, custom colors

were available, and a darker color could be requested. Mr. Lindstrom added that the staff had recommended that the copper ridge and caps on the roofs be retained, as they were a very important part of the silhouette of the buildings. The Assistant Secretary asked Mr. Lindstrom if he had coordinated the project with the D.C. Historic Preservation Office; Mr. Lindstrom said he had, and they were in concurrence with the use of the synthetic material.

Ms. Diamonstein asked what would happen to the appearance of this material as it aged. Jeffrey Luker, an architect with Quinn Evans, answered her question by saying that it had only been on the market for eight years, but he could say that it tended to lose its sheen over the years; he noted that it was made of recycled rubber. In answer to another question, he said the existing slate roof had been there for eighty-six years.

The Chairman said he doubted that anyone could tell the difference between the natural and synthetic material from ground level, and the other members agreed. The project was then unanimously approved, with the stipulation that the color of the shingles be slightly darker and the copper trim retained. Exhibit B

(The Commission then returned to a discussion of the first project presented.)

II.A. Smithsonian Institution, National Museum of the American Indian (continued).

The Chairman said it was now time for the Commission to comment on this project, but before proceeding, he noted that Ms. Malino was a consultant to Tobey + Davis, one of the architectural firms involved in the project, and wanted to recuse herself from voting. He asked the other members if they wanted her to stay and listen to the discussion, or whether they would prefer that she leave the room; it was unanimously agreed that she should stay.

Mrs. Brody was the first of the members to offer her comments. She said that if she had seen the Polshek design on its own, she would have found it quite a fine building, but when Mr. Cardinal took them through his presentation, she was reminded of what the Commission had found so exceptional in his original design. She felt that what they had seen this time was too restrained and pulled in on itself, that it had compromised the organic, free-flowing quality of what they had seen before. Mrs. Rafshoon agreed, noting that the "Way of the People" required that the building reflect nature and all living things. She thought the new design had been reduced to a more geometric form and had lost that sensibility. Mrs. Free noted that she had not had the benefit of seeing the earlier presentations and, like Mrs. Brody, had first thought that the new building was quite impressive. Then, when she saw Mr. Cardinal's drawings, she realized that the design had lost the sculptural quality, the undulation of the facades, and much of the spirit of the original.

The Vice-Chairman commented first that all speakers had stressed the importance of the Indian Museum acting as a counterpoint to Pei's East Building of the National Gallery of Art,

and he thought the building would do this effectively, matching it in spirit. He observed that Mr. Cardinal had been very successful in going back to the voice of his people and expressing it in his architecture; he said that as an architect, he knew how difficult it was for someone to take a concept like his, keep parts of it, and produce a new building. He said he had once again, at this meeting, experienced the spirit he had felt when Mr. Cardinal first presented his design, and he did not think the Commission could approve the revised version without significant design review and changes, changes that would restore the total organic quality of Mr. Cardinal's original concept. He thought that in some way the center of gravity in these two versions had to be found, so that the project could be returned to the spirit of the people.

Ms. Diamonstein noted first that she was not present when Mr. Cardinal's design was presented to the Commission. She said it was clear that Mr. Polshek was a first-rate architect and had produced a fine building that would function well as a museum, but after hearing Mr. Cardinal and looking at his drawings, she realized that his design had the advantage of presenting a unique vision and an eloquent expression of his people, one that could be translated to the wider public in immediate, visible, and poetic ways. She said there had to be a way to fuse Mr. Cardinal's remarkable sculptural forms with the Polshek firm's wide museum-building experience, but based on what had been presented at this meeting, she would have to vote against the revised design.

The Chairman said he realized how difficult it was to translate a poetic vision into practical reality, and the Commission realized that when they approved the concept design, it would evolve and change with development; he recalled that that had happened with Maya Lin's design for the Vietnam Memorial. He pointed out a change already made by Mr. Cardinal in response to the Commission's comments—the poetical and inspired crevice window that had replaced the long, thin window criticized as having military connotations. Mr. Brown said he thought the saddest thing about the new design was the pillar added under the overhang at the east entrance; he thought it looked like a crutch and he found it ugly. He said he couldn't believe that engineers couldn't find a way to support a cantilever that had no function other than to hold up a roof, without any visible live-load or heavy sculpture-bearing requirements. If it was a question of money, he thought the enormous importance of the site was enough to convince the Smithsonian to do some additional fund-raising.

The Chairman then commented on the Commission's role in a situation like this. He said the question of artistic integrity was involved, and it had to be respected; on the other hand, the Commission recognized that designs evolve, and that collaboration was "the name of the game" in architecture. He said it was not in the Commission's purview to get involved in personnel issues or to indicate who should, or should not, be on any architectural team. He stressed that the Commission always tried to be part of the solution, not part of the problem, and it did not like to hold up projects, realizing that time was money. He said he would like to commend the successor architects for the seriousness with which they had treated this project, and he said he recognized the difficulty in trying to take over someone else's design

and rework it successfully. On the other hand, he did not think the new design came up to the standard the Commission had seen previously, and he did not think the votes existed to approve it.

Mr. Polshek asked to comment. He said that Native Americans, several of them part of the original team, had played a large role in developing the new design, and so there was no lack of continuity. Also, he said that Mr. Cardinal's drawings were conceptual presentations, while his were design development drawings and were naturally different because of the level of detail. He said that if Mr. Cardinal took his drawings to the same level, it would be difficult for anyone to tell the difference in the two buildings; he said he had been particularly careful to see that the organic, or spiritual, aspect of the design had remained untouched. He asked that the Commission reconsider a negative vote and give his group time to collaborate and talk to their client.

Mr. Cardinal asked to clarify Mr. Polshek's statement. He said he had already received approval for his 35 percent design development drawings—the same level as those shown by Mr. Polshek. He had signed off on all the Smithsonian's comments, and the construction drawings were almost complete. He said this was what he had shown the Commission—not “fuzzy” concept drawings.

There were no more comments. The Vice-Chairman moved that the submission, as presented, be disapproved; Mrs. Free seconded the motion and it was carried unanimously. Exhibit C

(The Commission returned to the remaining items under II.B, General Services Administration.)

2. CFA 21/APR/99-3, Ronald Reagan Building, Pennsylvania Avenue and 14th Street, N.W. Pole and wall-mounted security cameras. Mr. Lindstrom said these cameras would be placed around the perimeter, and he introduced Richard Hamilton from GSA to talk about them. Mr. Hamilton said the majority of the cameras on the 14th Street and Pennsylvania Avenue sides would be placed on existing light poles containing globe lights; the cameras would be mounted in globe-shaped fixtures and would be added to the other fixtures on the pole. In one case, behind the District Building, the globe camera would be mounted on a Bacon twin-globe light; he said this had been done elsewhere in the city. He said the most sensitive installations would be the two in the Woodrow Wilson Plaza. They would have to be attached to the wall near the entrance to the Palomino Restaurant and would resemble sconces. The last three would be in the south alley, inside the fence of the child day-care playground.

The Chairman asked if all this had been checked out with the architects of the building, and he was told by Mr. Hamilton that it had. Ms. Diamonstein asked if the poles in the south alley

could also be used for lights; Mr. Hamilton said there were already light poles on the opposite side, but they were in the trees and so had not been considered for mounting cameras. Ms. Malino asked how far out from the wall the arcade "sconces" would extend; Mr. Hamilton said about one foot; he added that architect James Freed was designing them.

There were no objections to the installations, and they were unanimously approved.

Exhibit D

3. CFA 21/APR/99-4, Forrestal Building, Independence Avenue and 10th Street, N.W. Communications antenna panels and equipment "cabinet". Mr. Lindstrom said there would be two cellular antenna panels, and they would be placed on the Forrestal Building penthouse, opposite the entrance to the Smithsonian. He said they would be only 12 inches square, and he added that the installation also required a small mechanical equipment chest to be placed on the roof. He introduced Jim Mical from Cellular One.

Mr. Mical showed an example of what the proposed antennas would look like and said they would be mounted at the 20-foot level on the 21-foot penthouse on the north face of the building. Associated with them would be a small cabinet (a little over 6-feet-high and 2 ½ feet in width and depth) on the west side of the penthouse with cables connecting it to the antennas. He said the cables would be visible, but they would be painted the same color as the penthouse. The purpose of the antennas was to provide cellular coverage to visitors walking in the Mall area; they would also provide coverage to the Smithsonian.

There were no objections to the installation, since the penthouse was not visible from the ground, and it was unanimously approved. Exhibit E

C. Department of the Navy, Chesapeake Division

1. CFA 21/APR/99-5. U.S. Naval Observatory, Massachusetts Avenue and 34th Street, N.W. Entrance sign. (Previous: CFA 25/JUL/96-10.) Staff member José Martínez recalled the previous submission of a monolithic brick sign panel to be placed next to the anchor at the left of the entrance. He noted that when the new entrance was built in 1990 the Commission had recommended that the anchors be kept as mementos. The sign as presented was disapproved, and Mr. Martínez said the Navy was now back with a revised design. It would replace the anchor at the left, and the proposal was to make it of granite with a metal plaque and to place it perpendicular to Massachusetts Avenue. He introduced Gene Washington from the Chesapeake Division to make the presentation.

Before the discussion, Mrs. Free said she would like to recuse herself because of her association with the Vice-President's Residence Foundation, which had paid the designer of the sign. Her request was accepted, but she was asked to remain in the room during the discussion.

the sign. Her request was accepted, but she was asked to remain in the room during the discussion.

Mr. Washington showed drawings of the sign, and there were questions from Ms. Malino about its visibility to those driving past in cars. Mr. Martinez said there was a second part to the submission—the temporary installation of a digital clock, in the form of a low rectangle placed in the middle of the circular flower bed at the entrance. The clock would be used as a countdown to the millennium. Mrs. Brody did not think it would be visible to motorists, but Mr. Washington said he thought it was intended primarily for tour groups and the scientists working at the observatory. Ms. Diamonstein and Mrs. Brody thought that in that case it should be mounted inside; the Chairman agreed.

There was some discussion with Mrs. Free about the sign and how it evolved. The general feeling was that it was not legible in its present form, and that in siting it, the anchor should not be displaced. Ms. Diamonstein suggested that a horizontal sign might be mounted in the flower bed at the entrance, and that the staff could approve the graphics for legibility. The clock could be mounted on a temporary basis inside the complex. The submission as presented was then unanimously disapproved. Exhibit F

2. CFA 21/APR/99-6, Anacostia Naval Station. Storm pumping station, Basin 18. Upgrade of existing facility. Mr. Martinez said the visual part of this project would be a small building, 23 by 23 by 16 feet-high, surrounded by a 7 foot-high chain link fence. There were no objections, except that it was requested that the fence be painted a dark black-green, similar to Bryant Park green. With this recommendation the project was unanimously approved. Exhibit F

D. Department of the Treasury, United States Mint

CFA 21/APR/99-7. One dollar silver coin commemorating the 125th anniversary of the establishment of Yellowstone National Park. Designs. Staff member Sue Kohler passed out the designs for this coin, noting that it would be the usual size, 1 1/2 inches, and that the mintage level would be 500,000 coins. She said the Mint was submitting two obverse and two reverse designs, and then introduced Michael Burke from the Mint.

Ms. Burke said the designs had been evaluated by the Citizens Commemorative Coin Advisory Committee and the sponsors. One showed a black bear and the geyser, "Old Faithful; the second a bugling elk and the geyser; the third "Old Faithful" alone, and the fourth the Department of the Interior seal. There was a discussion about having animals or geysers on both sides of the coin, and the final decision was to use the design showing only "Old Faithful" as the obverse with the Department of the Interior Seal with its buffalo on the reverse. It was suggested to Ms. Burke that the Mint place the required inscriptions where customary or would look best and show them to the staff. A final recommendation was that

the lettering be the same style on both sides of the coin, and the preference was for the serif style seen on the “Old Faithful” obverse design. Exhibit G

Shipstead-Luce Act: Discussion of project not on agenda (SL 99-58, 2519 Connecticut Avenue, N.W.) Mr. Lindstrom said the Commission had approved this project in concept late in 1998. Since then, he said, the architect had continued developing the design and working extensively with the community; he had presented the project to the Historic Preservation Review Board numerous times. In response to the community’s request, the corner entrance bay had been modified, with HPRB’s consent, from a square symmetrical entrance to one with a slight curve that addressed the corner and a more asymmetrical placement of the front doors. Because it was a minor change, and because of the agreement with the HPRB, the staff had not thought it appropriate to place the project on the agenda, but Mr. Lindstrom said several people had asked to make statements about it.

The first speaker was Jim Graham, Ward 1 council member. He said the community had no objection to the density or purpose of the project but did have problems with elements of the design, particularly with the design of the corner element at Connecticut Avenue and Calvert Street. He said he hoped they could have the time to sit down once more with the architect and the head of the association that owned the property, adding that he had just spoken with the State Historic Preservation Officer, who agreed to an expeditious review if the community and the architect came up with a new design for the corner element.

Pamela Aycock, from the neighborhood ANC, then talked about the problems the neighborhood had with the present, approved corner element design—principally that it did not face the corner. The Vice-Chairman said that, according to his informal measurements, it did.

Alan Rosenblum, CEO and general counsel to the American Association of Homes and Services for the Aging, the owners of the property, spoke next. He said it was obvious there was a difference of opinion in the community, and he noted that his association and the architects had worked closely with the citizens throughout the design process and made a number of concessions to please them. He thought, however, that the present design was consistent with what had been previously approved, and had been through a number of public hearings, and he felt the Commission’s task at this point was to determine whether the design received final approval. He told the Commission that the association needed to move ahead quickly to get their building permit because further delay would jeopardize their bond authorization. He asked Ms. Maria Casarella from the Ehrenkrantz Eckstut & Kuhn, architects, to comment on the corner element design problem.

Ms. Casarella said she had been involved with the project from the beginning, and she believed that the present design, with its curved bay, responded to the community’s desire to have a more monumental presence on Connecticut Avenue and yet did not change the integrity of the design that had been approved by all the federal and local agencies. She added

that they had agreed to use limestone for that facade, thus echoing the material of the historic townhouse within the project, and to use a canopy design at the corner that was more expressive than those on Calvert Street.

The Chairman said that what he would like to see the Commission do was to approve the design, which to him was perfectly acceptable in that it made a gesture to the corner, provided a curve, and in general did what the owners and architect in good faith thought the community wanted. If the community thought the corner element could be further refined, they could bring it in between meetings for a decision. The other members thought this was a good solution, the Vice-Chairman made a motion to this effect, and it was seconded and carried unanimously.

There being no further business, the meeting was adjourned at 2:15 p.m.

Signed,



Charles H. Atherton
Secretary

hold its design and execution to the very highest standards. We must keep our resolve and commitment as a country and a people in recognizing the worth and value of the contributions made by all Native Americans. From Canada to the north, here in the United States, and to South America, Douglas Cardinal is the best suited to assure this vision.

In closing, Mrs. Roberts would like to thank you for your consideration in this matter. Thank you very much.

CHAIRMAN BROWN: Thank you.

Is there anyone else that would like to speak from the floor?

MR. CARSON: Douglas Cardinal will be speaking next. Mr. Cardinal.

CHAIRMAN BROWN: Welcome back.

MR. CARDINAL: Thank you.

I was hoping, Mr. Chairman, you would ask me to speak to my work, because architecture is a visual language, I'm without words without being able to present these visual images.

CHAIRMAN BROWN: Please speak up so we can

all hear.

MR. CARDINAL: Okay. Thank you, Mr. Chairman.

So I am asking ^{my} me team to be able to present to lay out some of these pictures, if I could have all these arranged.

First of all, Mr. Chairman, this is an example of my work. My work has a unique signature. There is no other architect in the Americas, no other architect that produces this particular type of organic design. There is no other Native American architect that produces this expression. This is signature to a style that I have developed and evolved through the years, from my beginning church in 1965 to the present design that was presented to you the last time.

Now, you see it is a use of dramatic forms and curves derived from nature. It is very, very difficult to emulate. That is, indeed, a challenge for any architect to try to emulate something that is so unique and individualistic, as is my style.

So primarily my work can be called a

Native American design because the author of my work is Native American, and that is myself. And it's not really a question of ego that I presented to you the last time the Cardinal design; it was a question of authorship.

I also want to be able to go back and show how this designed evolved, because I had to take the voices of many people, including our architectural team and ^{John Paul} John Paul, who I asked to be a part of my team, to be able to assist by welding all these voices of the Americas into one strong voice, because that was my commitment that the elders asked me to do.

They said, "You'll be listening to all these voices, but one voice has to speak on this Mall for us," because that's the way you create art, by an individual, not a committee.

"Therefore, that is your challenge, because you have all these voices that are talking to you."

First of all, this voice that spoke very strong to me was ^{I.M. Pei's} IMP's building on the Mall. This had to be a proper bookend to start the whole

composition of the Mall. This had to be a complementary stone lantern of which this whole Nation's capital would be able to be complete, because this was the final cornerstone on the Mall. Therefore, it had to be done with real integrity, and it had to be done in a way that matched and even tried to aspire to the wonderful piece that I.M.Pei built.

Therefore, in starting out by looking at I.M.Pei IMP's building, there is a very strong form here that started this axis here, a very strong relationship between that shape and the overall shape. So you have these two strong forms. I had to repeat that in the original model here on this elevation, making sure there was strong form on that side that reached out from here, the way this one does, so that you have these two forms coming like this.

As IMP did, you see, he cut out this form so that this building--so that there would be a movement along this axis here. So he realized that this base--and I just studied this work, because I

thought it was such a powerful statement--that it was a block of stone, like carved away from that block of stone. That gave it sort of a monumental feeling. It had to be in a dynamic form.

So what he did, instead of doing it ~~orthogonally~~ orthagnally, which is rather static, he took a series of triangles and created a very dynamic form with those triangles. Because that building had to be dynamic. It had to create the axis here, it had to create the axis down towards the Washington Monument, and it also had to address the Capitol. So there had to be a lot of movement around that building. So he made it into a dynamic form.

That was a challenge to aspire to, because I don't work in triangles and I don't work in ^cret_Λi-linear forms. I work in organic forms and circles.

CHAIRMAN BROWN: I don't want to interrupt, but we should point out there are some time limits to this meeting, so we just want to keep the discussion moving, if we can.

MR. CARDINAL: Yes. Thank you, Mr.

Chairman.

So the build up of these forms is very important, where there is a series of triangles that build up to form, and the triangles are all part of each detail.

The composition of this building had to be a powerful way of putting together all these circles in a way that would develop the forms. So it's a very complex geometry and it is very hard to emulate. And I respect anyone who tries.

So I just wanted to remind everybody about what was presented last time, and also the fact that the last time these forms here were a concern to the Commission, because they made this form too much of a drum and this sort of had a military connotation, these vertical slots. I respected that. I always found that people's criticism can make the form more powerful, and changes in the program can make it more powerful.

This was also to be reconsidered, because of conflict with the dome. These elements here were as little bit complicated, so the thing is I

found a way to simplify these forms, if I can have the next group of drawings.

I feel it is important to find out how the design emerged, because when you emulate something, you have to really be concerned in carrying it through. So you see how we start in the overall shape.

Now, the idea was that this was a powerful stone that had to be the keystone on this Mall, and that what we want to do is carve away that stone, but not enough so that we would lose the stone. So it couldn't be a series of elements. It had to be one stone, and that was the problem.

So what is this powerful icon that could emerge? Well, we generated the forms from the inside and the functions, and sure it was a challenge, because our program continued to change. It still probably is continuing to change. But it was to weld it into this form.

You notice that when you move along here in generating this form, that the Potomac is a very important shape, and how the forms flow in and

around it. It's a series of sinuous curves that is a signature to our work.

Also, I had the elders working with me in the vision session right through and finally to the presentation. They ^{guided} gilded and assisted in this concept. So when we carried this through, this was the vision of the building.

You see it was so important that the Potomac be the power center that opened into four directions, and heaven and earth, and there should be the lines to the solstice come in here.

This window here was a real challenge. I needed a south opening, but I did not want to have a south opening in a way that would bring the sun--a conflict with the oculus. It's like the pantheon, you know. That one oculus dominates the space. So I had to solve that window in another way, which I can show you on the elevations. We discussed that the last time.

But these forms, this shape and this movement, is so important because, out of these shapes here, the circles, everything is built up in

our cities that we build, like in 3000 B.C. Every part of that city was a part of the whole. Everything had to be one, a oneness to it. So it's all the forms you see in the Potomac. And the shape of the Potomac is very important because these forms had to come in and spiral out into the Potomac, embrace the Potomac. Unfortunately, the way it is now, the power of that Potomac is lost in its presentation, in its interpretation.

The ^{subtlety} subtlety of playing with these elements here, where you start with a feeling of a circle and then the steps and another circle, that's another thing that's important to emphasize the feeling of all these built-up circles in the space.

The ceilings were very important, because when you walk in, you look up at the ceilings of the museum and it's all covered with people and with things, and the walls are covered with things. But the ceilings are very predominant in the design. So you have to design it not with just plans, but you have to look at the ceilings.

Because this was to be a lantern on the

Mall, so what I wanted to do was light all the walls, light all the ceilings, without seeing the light sources. So it is all indirect lighting of ceilings and walls, so that the walls glow. At night, when the building is lit, all you see is the glow on the inside, with no point of lights in it. Therefore, there had to be a feeling that this was carved also out of stone.

Can I have my next slides, please.

Here you see the ceilings, which is such an important part of my architecture. As you can see in these forms, the ceilings on the National Museum in Canada, are very important elements in the design because they're almost--this is a carved building, carved stone. Those light crevices in the ceiling add to the drama of the feeling that is carved out of a natural stone.

These represent the other floor plans. Again, you see the concern about the flow and movement of the space through delineating it through the ceiling, and lighting the ceilings in that particular way just produced, in a sense, that

you're lighting the sculpture. You're reinforcing the sculpture of the building because it has to be a piece of sculpture, a powerful piece of sculpture. We have to elevate this from just a mere building, you know, where all these committees are involved, to a powerful statement. Therefore, those floors--you can see the movement on the stairs, and the forms.

All of those are calculated. I made hundreds of models of this building, to make certain it was just right. It is so hard to be able to deal with things in 3-D because you have to look at it as sculpture and architecture and function. The trivia says architecture's firmness, commodity and delight. It has to be those elements. They can't be separated.

The function, you see, is a very important aspect of it, and the forms evolve from that. So you see on the fourth floor as well again we actually design all those aspects. We were through design development, had approval for design development, and were in construction drawings when

we were dismissed.

CHAIRMAN BROWN: I should point out that the responsibility of this Commission as to what's visible from public space--in other words, much as the exterior organically comes out of the interior. We want the client to be satisfied. We are really here just to look at the design questions and how it fits on the Mall.

MR. CARDINAL: So the end result is one of continual honing and simplification of the form, because you don't want to complicate it. If anything, you want to simplify it to make it more powerful.

Let me have that other long one here.

You see that this has been simplified from what you saw last time, in a sense, and made stronger. You see this form here is a powerful sort of slab of this stone. It looks like it's been carved from nature. It's like a stratified rock that has been carved away, so that it's a combination of solids and voids, like IMP's ^{l.m.Pei} building.

This form here is an architrave. You see these columns here. The design I presented the last time had step columns here, and they were cantilevered. I noticed that they weakened the form. Also the elders said you have to speak also and respect the language of the buildings on the Mall. So I looked at these large columns and large architraves to really respect the Mall. But it is a different interpretation, because it's a different sculptor who is doing it.

The other thing is, we had to move the mechanical from this part over here to respond to the concerns last time, because the mechanical actually conflicted with the dome.

These elevator shafts are very important here because of the sequence of the way you walk in the Potomac space. You come in northeast, work around, and you go up northwest, so you complete the circle around the Potomac, which is something that the elders wanted, because it makes the space powerful when you move that way in that space.

But I put these things together, the

contract documents, and I said, you know, we need to actually put the motors on the side and then we could even reduce this further. Why put the motors on top of the elevators; that just increases height. Let's put them on the side and let's diminish that. But at the time we didn't have the budget to do it. But still, that's a consideration. We just have to move that down. At the same time, when I did was increase the height of the dome, because it made a much stronger symbol.

You notice here I had elements sticking out on the previous model, and you can see somewhat the elements on this model here. But what it does is weaken that view to the Capitol when you're looking down. So we took those elements out. They're just a very small element that reflect the axis. But it is not interfering even with the main drum of the dome.

You see how this form here works is that this has been sculpted by Mother Nature, by water, and there is a whirling circle here. These forms

here are carved out of that circle. Then they cantilever out here.

That cantilever is very important because, when you cantilever something--and you see this in my work; I use cantilevers everywhere--My engineer said, "We can't do this. This is an earthquake zone. No way." I ^{said} says, "Fine, I'll get new engineers." "No, no. If anybody can do it, we can do it." "Good. Do it."

All these cantilevers create a dynamic form to the whole building. It creates a tension in the structure. The void sometimes is more powerful than the solid. You know, in our ancient cities, where they have these large rocks come out, and then we put our cities inside those huge cantilevered rocks, that space is powerful.

That's what I wanted to do here, is create a powerful entrance by a void of carving this away. But this corner is so important. You see, this corner here has to touch I.M.Pei's building. This corner here has to be at least the same thickness as his building emphasizes. This cornice has got

to be the architrave^{ve} of this building, and it has to reach out and be supported by these rock forms that come out, because that's the way Mother Nature would do it, if you really studied it.

Therefore, by cutting this cantilever in that space, in that shadow of the entrance, it makes it a much more powerful form.

The last thing I would ever do is put a column under my cantilevers. You notice this stair here. I've even built this stair without columns. It cantilevers. Because it creates a dynamic motion.

The other thing is the movement of this building. I didn't want anything to stop here. Always when you're looking at the building, and the light is turning around, you always saw this movement of the building. It was always flowing around.

Now, this south elevation that we've had so much problem with, because it was here, the drum was too emphatic. You had to really watch on the elevations. If you can see the elevations here,

you have five elements. They're all wonderfully done, but it is many voices. This has to be one voice.

You see, by doing this, I actually made many models of this by subtly sort of moving this in a way where this wouldn't dominate it. I had to go past this shape or else it would stop there. So this has to be subtle like this. Then this south light I just made into a crevice. I don't think that has any military connotations to it. It took a while for me to get that. Then here, I put this one here.

Now, these scoops here I thought added to the sculpture of the building, and that is these air scoops, in a sense, for the building that I included in my construction drawings, which I submitted to the Smithsonian. However, all of these elements work together as a piece of sculpture. Then this space flows, you see. But you have got to get the movement going this way, and this way, so your eye isn't stopped here.

This west elevation, when you come up to

the west elevation, it is so important that the building comes out to greet you, so that the water fountains and waterfalls here are an extension of the building, because it is a part of the spirit mountain that the elders said. When you walk up to the site, you want a spirit mountain. They didn't want it complex.

You know, my church that you see here, ^{are} there is no windows at all in it. It's just a sculptured form. So I was working on the west elevation as a spirit mountain, a sculptured form. If anything, I would even simplify these windows, now that I see it, having stepped away from it for a year.

I think it is very important that the building reaches out, so that the landscaping and the architecture work together.

I was just wondering if you had any questions, Mr. Chairman.

CHAIRMAN BROWN: Do any members of the Commission have any questions?

Any questions of Mr. Cardinal from the

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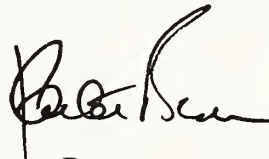
202-504-2200
202-504-2195 FAX
EXHIBIT B

27 April 1999

Dear Mr. Finberg:

During its meeting of 21 April, the Commission reviewed the proposed re-roofing project for the Potomac Annex Complex at 23rd Street, NW as presented by your staff member, Greg Porter, and Jeffery Luker of Quinn Evans Architects. The replacement composite roof shingles for Buildings #1 (the Female Nurses' Quarters) and #7 (the Hospital Corp's Quarters) were approved provided that the final color selection replicates the appearance of the original slate as closely as possible. The Commission recommends that the existing cooper roof cresting and dormer caps be retained or replicated to maintain the historic skyline of these prominent structures. A site mock-up of final selection will be useful in judging the best color range, particularly in light of the fact that this composite shingle will become the preferred replacement material for the remaining slate roofs in the Historic District. Let us know by notifying the staff when the mockup will be available for review.

Sincerely,



J. Carter Brown
Chairman

Mr. Jack Finberg
Special Assistant for Regional Coordination
General Services Administration, NCR
7th and D Streets, SW
Washington, D.C. 20407

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EXHIBIT C

27 April 1999

Dear Mr. Heyman:

As you know, the Commission reviewed the revised concept design for the proposed National Museum of the American Indian during its public meeting of 21 April 1999. The presentation by the museum director, Richard West, and the new architectural team, headed by Stuart Polshek, was impressive. However, while the members of the Commission found merit in the Polshek/Tobey + Davis submission, they also believed that it had lost the spirit and general unity implicit in the original design. The testimony provided by Douglas Cardinal with respect to his original work and the significant progress he has made on that design dramatically underscored this fact.

As was so well stated during the meeting, bringing to fruition the unique vision of another artist is a daunting (and usually disappointing) exercise. Reminded of the intent of the original architect and having the benefit of seeing the fruit of his labors since the project was last seen in October 1996, the Commission, in a unanimous decision (with one recusal), recommended against the design submitted by the Smithsonian. Aside from specific features touched upon during the meeting, the Commission's primary concern was that the current Polshek/Tobey + Davis revisions to Mr. Cardinal's unique, eloquent, and very personal statement fell short of capturing the heart and essential nature of the concept that in 1996 so captivated the Commission. Even to those who had not been members at the time, this observation was apparent.

The Commission shares the obvious interest of the NMAI in seeing this important project built on the Mall, and in a timely way. To this end, the Commission hopes that the Smithsonian can work toward finding an equitable and successful solution.

Sincerely,



J. Carter Brown
Chairman

Mr. I. Michael Heyman
Secretary
Smithsonian Institution
1000 Jefferson Drive, SW, Room 205
Washington, D.C. 20560-0016

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EXHIBIT D

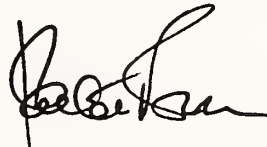
27 April 1999

Dear Mr. Finberg:

During its meeting of 21 April, the Commission reviewed and approved the proposed design for the installation of perimeter security cameras at the Ronald Reagan Building and International Trade Center at 1300 Pennsylvania Avenue, NW.

The Commission regrets the need for intensified security for federal installations and encourages the development of solutions that will do the least visual damage not only to the perimeter of the Ronald Reagan Building and Wilson Plaza but to the Capital as perceived by the public in general. Project Manager, Richard Hamilton should be commended for working closely with our staff to develop the proposed design which, as desired, reduces the visual impact and protects the building walls from damage.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Carter Brown", written over a horizontal line.

J. Carter Brown
Chairman

Mr. Jack Finberg
Special Assistant for Regional Coordination
General Services Administration, NCR
7th and D Streets, SW
Washington, D.C. 20407

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EXHIBIT E

27 April 1999

Dear Mr. Finberg:

During its meeting of 21 April, the Commission reviewed and approved the proposed design and installation of two micro-cell telecommunications antennae on the penthouse of the Forrestal Building at 1000 Independence Avenue, SW. Also approved was the associated equipment cabinet on the main roof. As an alternative, the Commission encourages GSA to explore the option of locating the equipment cabinet within the penthouse. This would have the advantage of eliminating the cabling on the west face of the penthouse and would reduce the visual clutter of the skyline that is already impacted by the existing equipment on the Forrestal Building and its neighbors. This change would not necessitate another review by the Commission, but please let the staff know if it is possible. As always, the staff is available to assist you.

Sincerely,



J. Carter Brown
Chairman

Mr. Jack Finberg
Special Assistant for Regional Coordination
General Services Administration, NCR
7th and D Streets, SW
Washington, D.C. 20407

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT F

27 April 1999

Dear Mr. Earle:

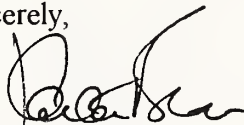
During its meeting of 21 April 1999, the Commission reviewed two projects for the Department of the Navy: a new sign at the 34th Street entrance to the Naval Observatory, and the new building and spillway for the stormwater pumping station at the Anacostia Annex.

There was no objection to the pumping station, since it replicates other structures elsewhere in the base. We understand this new station will not include the superstructure shown to us in the photographs of existing samples. The impact of the chain link fence at the spillway to the Anacostia River could be ameliorated if it were coated with black or dark green vinyl. Landscaping, where possible, will help screen both aspects of the project.

The Observatory sign did not fare as well. The sign, as proposed, although having design merit, is inappropriate to this location. It was recommended that an identification sign be studied that would retain both anchors, symbols of the historic nature of the Naval Observatory complex. A logical place for the sign could be as part of a new coping design for the existing circular planter (potentially acting as a discreet security element). The proposed "millennium clock" should be placed elsewhere, preferably someplace within the complex.

We look forward to the review of the revised designs.

Sincerely,



J. Carter Brown
Chairman

Mr. Lawrence P. Earle
Department of the Navy
Engineering Field Activity Chesapeake
Washington Navy Yard, Building 212
901 M Street, SE
Washington, D.C. 20374-5018

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EXHIBIT G

27 April 1999

Dear Mr. Diehl:

At its meeting on 21 April the Commission reviewed designs for the one dollar coin commemorating the 125th anniversary of Yellowstone National Park. I am happy to tell you the designs were approved as follows:

Obverse: Concept D, a representation of "Old Faithful", (mentioned in your letter as a design for the reverse) was approved with no recommendations for change.

Reverse: Concept C, an adaptation of the Department of the Interior seal, was approved with the recommendation that the lettering be the same style as that seen on the obverse design.

The members recognized that some adjustments will have to be made in the text and placing of the required inscriptions.

Sincerely,



J. Carter Brown
Chairman

The Honorable Philip N. Diehl, Director
United States Mint
633 Third Street, NW
Washington, D.C. 20220

